SOTHERN AS VILLON AND THE REAL STORY OF THE POET-THIEF.

One Instance Where the Truth Would Furnish a Far Better Play Than a Romancing Dramatist Has.

Edward H. Sothern is profiting by the carelessness of the theater-goers of New York. His part in this new theatrical seaard Lovelace," after the principal char-Irving, son of Sir Henry, and was an at- his political indirection, his defects of will tempt to show in drama the career of ways, a royal, admirable and lovable per-Lovelace, who was one of the early English | son, and, it is to be considered that he happened that Lovelace's end was a sad of Strafford-and that he died, most nobly, tractive to the multitude. It was with- lar sentiment toward a larger civil freeplay. Probably he will "brighten" it. Mr. and according to which he had been reared

"If I Were King" and Mr. Sothern's against the forces of the Duke of Burballade entitled "If I Were King," and the King, who was in disguise and lurking in a remain there forever:

Wife and queen, sink into the heart and They are John Flood and Howell Hansel.

Mr. Flood will play, Henry of Navarre a cabaret, where Villon and his friends of the I do consign my memory.

Were drinking, heard the insult to him. He framed a cruel jest. Villon should be Harsh grief doth pass, in time, into far music. mayor of Paris for a week and then he Red-eved regret that waits upon thy steps should die. Villon was in love with a lady the king told him that if he should win I fear me I may some time fade from theeher the sentence of death should be com-Marvelously, Villon did win the lady, and when he was banished, instead of hanged, she left France with him.

This theme is not so new that the theater habitue will not be able to trace out the effective scenes without having witnessed them. In the first act, of course, Villen and his companions are having a roaring time in a taproom. Wenches are sitting on some of the men's knees. Villon is astride of a barrel and with tankard in hand he recites ils new ballads. Later on in the play he exercises his poetic temperament and fascinating art in the wooing of the sensitive and refined Katherine. Here the story admits of a beautiful stage picture of a part of a castle covered with roses and green grass growing all around. For so graceful and spirited an actor as Mr. Sothern-he is acknowledged the leading romantic actor of the United States-there should be no lack of opportunity to use many of the melodramatic tricks that have agitated playof Francois Villon, and when compared and insipid tale not fit even to amuse the class of persons that patronize Mr. Sothern

1431. His father bore the name of Montcorbler, from a village in Bourbonnais. His uncle was the chaplain of the collegiate church of Saint Benoit, near the at the University of Paris and take the with many other students at the university, cast aside the ambition to become an official of the church or the state and became a parasite and a thief.

Villon spent most of his time in the cabarets with the young men and women several brawls he had to fly from Paris. He was pardoned and returned to the university, but fled again after committing a theft. In 1457 he was at the gay court, at Blois, of Charles D'Orleans, who also was a poet. He stole something from the church of Baccon, near Meung, and was imprisoned in the castle of Meung-sur-Loire. He was pardoned in 1461 when he was thirty years old. He stole again, was | week from to-morrow night. banished and died away from Paris.

At that time, according to Gaston Paris, of the French Academy, who recently has written a biography of Villon, "the horriduring so many years had accustomed all to find means of subsistence as well as they could. Public morality was not better than probity. The Duke of Burgundy made his solemn entry into Paris surrounded by his bastards; Charles VII had the same honors paid to his 'dame of beauty' as to his neen, and the provost of Paris was publiciv the protector of the "folles femmes." His way of living gave him compassion for the suffering common people and this spirit inspired him to be one of France's greatest poets. Much as the ballade form has been used in the centuries since Villon, the bailade remains his.

tion of the lonely house where the poet and Villon and Guy Tabary were huddled together over a scrap of parchment; Villon haking a ballade which he was to call the Ballade of Roast Fish," and Tabary splut-He carried his four and twenty years with feverish animation. Greed had made folds about his mouth. The wolf and the pig struggled together in his face. It was an eloquent, sharp, ugly, earthly counand they were continually flickering in ing eaten and warmed himself he impudently asserted that if the scholar had been as hard pressed in life he would be as low as the thief of a poet, and would have stolen money from the stocking of a girl found frozen to death in a deserted house, as did Villon. For that the nobleman put ing over the wite roofs. A chill, uncom-

as historical plays go-might be made by he will be seen in "The Christian King." as historical plays go might to make the second of the playwright is ema good dramatist! Compare Mr. McCarthy's
by Edward Rose. The playwright is employed on the London Times, and he
ployed on the London Times, and he

support in the drama. Most plays termed Opera House all of next week. classic are "idealizations." Following is night at the Knickerbocker Theater, with a acter is one of ideal beauty, its chief situa- ical, and, just as the Rogers Brothers were iton is one of agonizing suspense, its lan- about to go on in response to an encore.

AFFAIRS OF THE THEATER guage rises to a noble height of poetic cut the encore short and let it fall fiat. ing pathos-and to the play also the public the public favor and his pleasure in once | the Rogers Brothers' audiences." more meeting an American audience. "In delineating the character of King

Charles I Mr. Wills has presented the royalist ideal, investing the monarch with many virtues, making his life an emblem of | man's desire to make himself moral grandeur, his death an image of martyrdom, and his personality an exquisite type of refinement, dignity, chivalry and simple heroism. Readers who derive of personal expiditation. It often becomes their views of English history exclusively from the pages of Macaulay will, of course, dissent from this portrayal, insisting that King Charles was the incarnation of tyranny and falsehood, the oppressor of his people, and the inveterate foe of popular rights and constitutional rule. Zealots of abstract freedom are commonly quick to son is interesting and instructive. In the take oftense at any good word that is said beginning he produced a play named "Rich- for Charles I, yet every student knows that the Macaulay view of history is sometimes more speciously rhetorical than scrupulousacter in it. It was written by Laurence | ly just, and that Charles Stuart, with all poets and who wrote several poems that fatally expiated his sins-the greatest of which was the lamentably short-sighted, ignominious and apparently panic-stricken The play seems to be truthful, and as it sacrifice of his best friend, the great Earl for his cause.

play is somber it was not sufficiently at- William III, perceiving the drift of popudom and a different religious faith, would drawn and a play named "If I Were King" have fashioned and utilized it. Charles perwas substituted. Mr. Irving is now in New | ished because of his blind and bigoted adwhich he was born, which he had inherited The dramatist has taken some liberty with ascertained and established facts; his portrait of Cromwell is untrue to life, and also acting of it are drawing large audiences to it is needlessly base-for the ruin of the the Garden Theater. It was written by King would be just as pathetic wrought by Justin Huntley McCarthy, whose father is a fair antagonist as by a foul one, but in general this kind of artistic liberty is pera famous writer. The young McCarthy missible in a work of the imagination-and has been successful in London with his here the object was, not an historical prefarces and light plays. In "If I Were sentiment of warfare between King and Parliament, but a concrete image of regal King" he has made Francols Villon the magnanimity, supreme above betrayal and prime personage and the play purports to disaster, and of majestic fortitude, triumphant over anguish and serene in the the Russell Theater, Ottawa, next Wednespresence of death. The practical value of day night. The following Monday the cording to Mr. McCarthy, Villon found such an example, to those who can really company will begin a series of performgrace in the eyes of the King and saved feel and understand it, could scarcely be ances at the Grand Opera House, in Chi-Paris by leading his troops to victory overstated. Such words as these, with cago. In Mr. Bellew's company are two which the doomed sovereign, on his way to actors that once were leading men in this gundy. But he ridiculed the King in a the scaffold, takes his last farewell of his city's Grand Opera House stock company.

of the court, Katherine De Vaucelles, and | And hold sweet converse with thee, of thy dead. Lest, when thy heart expelleth gray-stoled grief, That I may bide no longer in thy memory. O keep my place in it forever green, All hung with the immortelles of thy love. that sweet abiding in thine inner heart I long for, more than sculptured monument Or proudest pomp among the tombs of kings.

### News of Playgoers.

Ernest Hogan, a negro writer and singer of rag-time songs that has been successful in the Eastern vaudeville houses, recently gave this sage advice to others of his race in an advertisement in the Dramatic Mirror: "To all my friends of ebony hue

Let me offer you a suggestion: Behave yourselves and deliver the goods, And that will solve the race question."

The principal members of the company that will sing "San Toy," successor to another musical comedy, "The Runaway with the true story the makeshift is a silly Girl," at English's Opera House soon are Celeste and Meiville Stewart. Miss Celeste Mr. Fortescue is known to this public by

Miss Bertha Runkle, the girl-author of "The Helmet of Navarre," a historical romance that was published serially in the Sorbonne, and he became the guardian of | Century Magazine and later had a consid-Villon. He made the boy attend the lectures | erable vogue in book form, is attending the rehearsals of the dramatization of the tale at the Metropolitan Opera House, in New degree of master of arts. He, in common York. Charles Dalton, who played here in "The Sign of the Cross" several times, will be the "star" in "The Helmet of Navarre."

x x x "Maid Marian," which the Bostonians will sing this season, is a sequel to "Robin that took riotous pleasure there. After Hood," and in the new piece the principal members of the old company will impersonate the characters they had in "Robin Hood," thus: Mr. Barnabee, the sheriff of Nottingham; Mr. McDonald, Little John, and Mr. Frothingham, Friar Tuck. Miss Van Studdiford will be the Maid Marian. The new opera will be sung first at the Chestnut-street Theater, in Philadelphia, a

Mrs. G. H. Gilbert, known among players as the "grandma of the stage," celebrated wretchedness of Paris and of France | the eightieth anniversary of her birth last with Miss Annie Russell in "A Royal Family." She received telegrams from many theatrical folk, and after the night performance Miss Russell gave a dinner in Mrs. Gilbert's honor. The aged actress never misses a performance or a rehearsal, and the Indianapolis playgoers that saw So Villon might well have been a thief, her act recently know that she has no lack of virility for the kind of characters she is called on to impersonate.

This week the American Stock Company, of New York, will revive "The Lights o' London," a melodrama that the older play-Mr. McCarthy surely read Robert Louis | goers will remember. J. H. Stoddart, who Stevenson's masterful short story, "Lodg- is now acting in "The Bonnie Brier Bush" ing for the Night," before he wrote his the old play. So were Stuart Robson, Villon play for Mr. Sothern, yet, if he did. Charles R. Thorn, jr., and Sarah Jewett. he got nothing from it. After the descrip- The two last-named died long ago. The played in this city was at the Park Theasome of his friends were drinking, Steven- | ter, and the young patrons of that house thus of Villon: "On the right | were enthusiastic over it because it had no less than twenty-one different scenes.

E. S. Willard has come from England to make a tour of the United States and Canpoet was a rag of a man, dark, little and ada in an intense melodrama written for lean, with hollow cheeks and thin black him by Louis N. Parker, who made the adaptation of Rostand's "L'Aiglon" for Miss Maude Adams. Mr. Willard produced the new play, which is called "The Cardinal," in Montreal the other evening. The tenance. His hands were small and pre- time of the action is 1510, during the reign hensile, with fingers knotted like a cord, of Pope Julius II. A cardinal heard the confession of a man that had committed front of him in violent and expressive pan- murder. The cardinal's younger brother mime.". Then followed the murder of had been arrested and sentenced to death Thevenin and the rifling of his pockets, the | for the crime, and because of the sanctity flight of Villon over the snowy streets, his | of the confessional, the criminal could not efforts to find lodging, which he finally did | use his information to save his brother's at the home of a noble scholar. After hav- | life. However, while on his way to witness the execution the murderer was tempted to confess again, and this time in the presence of persons other than the cardinal x x x

New plays are announced for Miss Viola Allen and James O'Neill, both of whom the vagabond out in the cold. "The door are under the management of Liebler & closed behind him. The dawn was break- Co. Miss Allen will play the season out fortable morning ushered in the day. Vil. in Marion Crawford's "In the Palace of the Ion stood and heartily stretched himself in King," and will then take on the character the middle of the road. 'A very dull old gentleman,' he thought. 'I wonder what his goblets may be worth?' " King," and will then take on the character of Roma, the principal figure in Hall Caine's latest novel, "The Eternal City." Such was the real Villon. Taking the salient facts in his life, what a fine play—
as historical plays go—might be made by

Count of Monte Cristo," and next season adapted "Under the Red Robe" and "The Prisoner of Zenda" for stage purposes. It The opinion that truth is better than that is another Edward Rose, an American, which is prettily termed "romanticism" has that makes plays for Charles Frohman, not by any means the greater balance of and that dramatized "Alice of Old Vincennes," which will be seen at English's

the view of William Winter, expressed in | W. M. Bates, press agent for Klaw & Era review in the New York Tribune of the langer, who usually is content with furperformance of Sir Henry Irving and Miss | nishing news to dramatic editors, sends out Ellen Terry in "Charles I" a few days ago: the following tale for the public's edifica-The Irving dramatic season began last tion: "Max Rogers, of the Rogers Brothers, erformance of Wills's fine poetic drama of | can claim the proud distinction of being 'a Charles the First, and Henry Irving and life saver.' At the matinee performance of Ellen Terry, as King Charles and Queen | the Rogers Brothers in Washington a mid-American stage, after an absence of fifteen | dle-aged lady sat in an end seat four rows months, delighted a great and brilliant au- from the stage. She was very much interdience, and were themselves delighted by a ested in the 'turn' of the brothers and especordial and ringing welcome. The greeting | cially in Max, who, when the mood strikes accorded to these renowned actors was, in- him, can be funnier than a cage full of deed, one of exceptional enthusiasm, the monkeys at the Bronx Zoo. During a 'conpublic appreciation of them expressing it- versation' she laughed very heartily for self not only by long-continued plaudits, several minutes and then suddenly, as the but by rapt observance of their every look 'boys' left the stage, showed signs of disand word and deed, and by many silent tress. The stage manager at the peephole denotements of profound sympathy. The play of 'Charles the First' is one that had his attention attracted to this lady by her enthusiastic demonstrations of enjoypuches the heart-for its central char- ment. He noticed she had become hyster-

response was that of eager interest and had recovered her composure. Had Max unequivocal admiration. Calls were nu- kept on his fun-making in response to the merous after each act, and after the last encore the results might have proved securtain Henry Irving responded in a brief | rious to her. In two instances people have address, gracefully expressing his sense of | been removed, overcome by hilarity, from |

Most of the country's theatrical proand are following his lead in this matter amusing to the habitual theatergoer; for instance, when Kiaw & Erlanger organized a company to sing "Foxy Quiller," they christened it the "Klaw & Erlanger Comic Opera Company." Then they named the company at the head of which are Gus and Max Rogers the "Klaw & Erlanger Musical Comedy Company." This season they produced a new musical comedy by Harry B Smith, entitled "The Liberty Belles." naming the company they no longer had recourse to the term "musical comedy," so they are making it known as "Klaw & Erlanger's Troubadours."

Maurice Campbell, husband and manager of Henrietta Crosman, who is Mrs. Fiske's only rival for the honor of being the sake of art-this beautiful phrase is inspired by the Dramatic Mirror-has announced, for advertising purposes, that he will pay \$25,000, besides royalties, for a romantic comedy that suits Miss Crosman and him. That is to say, he will give the dramatist a bonus of \$10,000 and if the play be a success the writer will get \$15,000 more. The play must be delivered to Mr. Campbell within two years. He says he would like a drama by Edmond Rostand or Victorien Sardou, but he does not bar unknown writers. At this time several English and American playwrights are working on dramas for Miss Crosman's use. She gained considerable prominence last winter as Nell Gwynne in a play called "Mistress

Kyrle Bellew will make his first appearance as Gaston de Marzac in Harriet Mr. Flood will play Henry of Navarre, and Mr. Hansel M. Fresnoy to Mr. Bellew's Marsac. The leading woman of the company is Miss Eleanor Robson, who was here last spring with Mrs. Le Moyne and which was acted in a double bill with William Butler Yeats's "Land of Heart's Desire." Other prominent players-though not so well known to Indianapolis theatergoers as those already named-in Mr. Bellew's support are Ada Dwyer, John Blair, Ciarence Handyside and Edgar Selwyn.

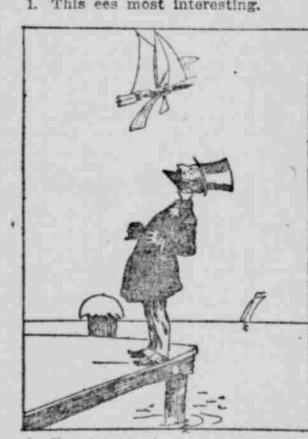
"Ben-Hur" will be presented at the Illinois Theater in Chicago until Nov. 16, and the following Monday evening a three weeks' series of performances will begin at the Olympic Theater in St. Louis. The production will go into the Colonial Theater of Boston March 17, and will open the season of 1902-03 at the Broadway Theater in New York, where it was first shown to the public. It will not be seen in Indianapolis. This is the third season for the spectacle, and every performance at the Illinois Theater has been attended by all the people the house could hold. For last season and the season before the total receipts for the show were \$915,000. It will be presented in Sydney, Australia, in February, and at the Drury-hane Theater, London, in March. Negotiations are pending Samuel Collins, Paula Edwards, Marie Russia. General Wallace's royalties on the for productions in France, Germany and play, it will be seen, have been heavy and -if they knew the real story, which they has a large number of friends here, and will continue increasingly so. The stage pictures, which include the chariot race in Francols Villon was born in Paris in in "The Belle of New York."

his fun-making as the theatrical manager the Circus Maximus, are advertised more prominently than the play itself, which is prominently than the play itself, which is

> COUNT HUNT DE GRUB WATCHES SANTOS DUMONT'S AIR SHIP.

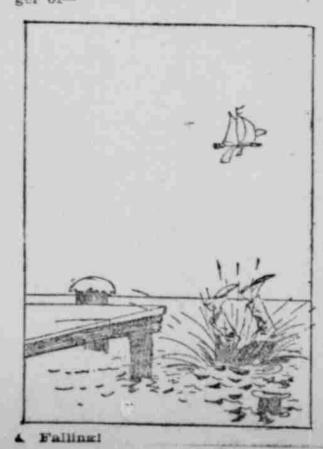


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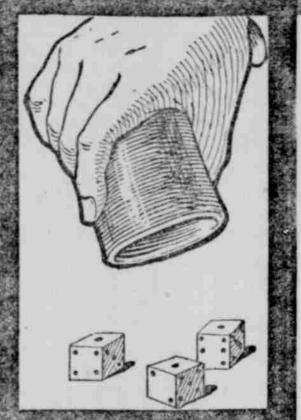




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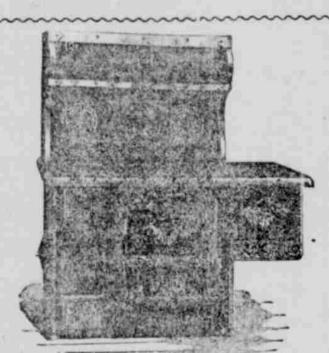
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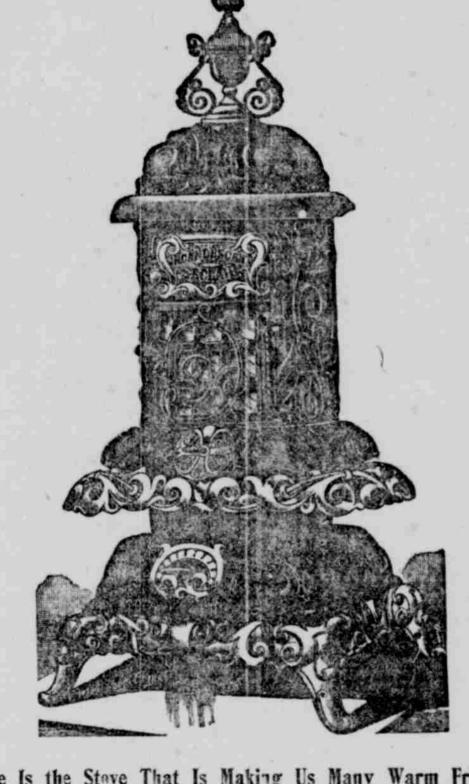
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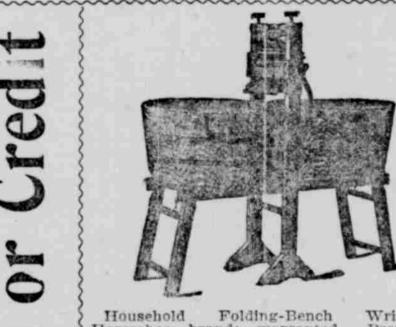


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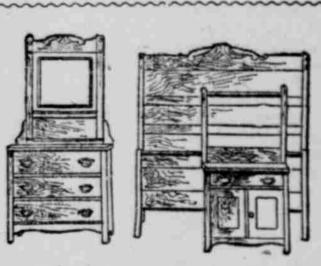


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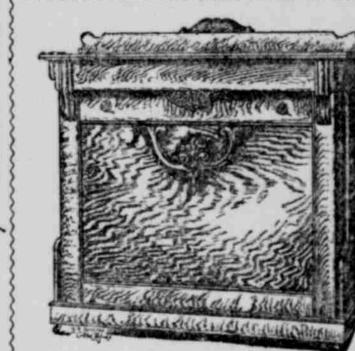


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The tragic experience of President McKinley seems not to be taken to heart by his successor, who gives little apparent care to his own personal security. This is characteristic of the man. It is highly undesirable that we should live in the fear of danger to our chief magistrates. We do pale brow and replied: not wish America to become a republican Russia, where the head of the state must travel about in a bomb-proof train. It is | ginning 'Sunset and evening star, and one an unhealthy condition of sentiment which makes such precautions necessary. The fact police protection suggests to unbalanced ninds the possibility of assassination. At the same time it must be remembered that President McKinley lost his life because he insisted on coming near to the people while neglecting the ordinary safeguards which a man in such a position ught always to observe. It is extraordinary now soon we forget. We are disposed again o disregard the Anarchists, secure in the hought on sober reflection that the young discreant who is so soon to be deprived o his life for his terrible crime was merely a sporadic product, and that no more of these demons are at large in the world. We should not deceive ourselves. We did not know that this enemy of society lurked mong us, and there may be more who fired by his incendiary doctrine or by the xample of this despicable deed, shall be It is mournful even to think of such a ossibility, but bravery on a white horse iding up San Juan hill is a virtue that hould not be confused with the trait of exposing the person of the President need-

lessly and without purpose in public places. The presidential journey to Connecticut should not be made the occasion for imroper risks, nor should the chief executive's life in Washington be so unrestrained that he will court a danger which is more than personal.

No Cause for Mortification. Chicago Record-Herald. "It was very kind of you," she said, "to

send me your book of poems. I enjoyed reading them so much. The soulful-looking young bard pushed back the long, wavy hair from his broad, "I am gratified to hear you say so. Which of the poems do you like the best?" "Well, I think I rather like that one be-

"Oh, I'm afraid," he interrupted, "that you've got me confused with Tennyson. that movements are undertaken only under | However, it isn't surprising. In many ways his work resembled mine.

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